

girls graph

[ガールズグラフ]

コミック・ゲーム・ライトノベルの
イラストレーターファイル

かわいい女の子からカッコイイ女の子まで
いろんな描き手がさがせる
イラストレーターファイル!

萌え
だけじゃない

Girl, Illustrated Preface

The illustrations in this book clearly have a consistent style, but we do not possess the words to describe precisely and concisely the nature of that style. Reluctantly, we' ll outline it by calling it a "comic / game / light novel," a form of media that uses illustrations, alternatively, "*moe*" figures or "*bishojo*" figures. If we were to describe the style in more detail, illustrations that have as a basic element "*kawaii*" boys and girls with "big eyes and small noses and mouths."

The use of the word "style" may incur the displeasure of artists who place importance on their originality, but using the word "style" makes it easier to see the technical and aesthetic "polish," for example, in the way the colors have been applied and the lines have been chosen. In the styles that are found at a level that goes beyond the differences between individual works, it is the viewpoint of the individual artist who has polished his or her technique. Here is a history of already nearly 20 years.

The fact that a style has been found in these illustrations and the fact that the style has been widely accepted beyond the otaku community who love "*bishojo* characters" are probably bound

together. A good example is the illustration of the *bishojo* character used by JA Ugo (an agricultural cooperative association in Japan's Tohoku District) on its rice packaging. The illustration done by Aoi Nishimata is remarkably similar to the "style" that we know to be hers.

The fact that this book was produced for people involved in design in Japan and overseas is one of its features. I need to stress again the following to do with the concept of "style." Style is one's own unique development and refinement of a design. What we know as "character illustration" have been generally regarded as incompatible with "design" (ask any designer who has had to deal with them and he or she will tell you that it is a daunting task). What's more the illustrations in this genre contain so many elements that are considered to be "bad taste" by the design world. For example, the design and decoration in the background behind the characters. These have gradually become more refined and stand on their own as elements of new design. They can't be thrown off as "bad taste" anymore. On the contrary, they represent new possibilities that will force the entirety of design to change.

Tsuyoshi Ito

Born 1967 in Nagoya. Associate Professor at Tokyo Polytechnic University, Department of Manga. Part-time lecturer at Musashino Art University, Waseda University and Kuwasawa Design School. Engaged in both practical instruction and theoretical study of manga, and known for his theoretical study of "characters." Published writings include *Tetsuka is dead: Towards an open representation theory for manga* (NTT Shuppan), *Manga are changing* (Seidosha), and *Thought on contents* (Seidosha co-authored with Hiroki Azuma et al.)

A B C D E F G...

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Akatsuki Katoh	052
Chiba Sadoru	122
Eiji Usatsuka	046
ERI NISHIMURA	142
Foo Midori	184
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words "strawberry shortcake" on the Internet. My idea was to combine things that absolutely do not go together like "miso soup shortcake" or "technical staff shortcake" and people would sit up and take notice. When I thought what this most unlikely thing would be for job search support, I came with the idea of a moe character.

What was the general reaction to the creation of Chita Milk?

I was shocked by the terrible reaction it got. First off, we took out a full-page spread in the Chunichi Newspaper, and then Chita Milk became a topic of conversation on 2.ch and mixi. Initially, many of the opinions on the Internet were like "You've got to be kidding" or "Way too simplistic" and the Chita Milk blog was flooded with comments. However, gradually people began to understand what we were trying to do and the intention behind the creation of Chita Milk. As well as an increase in the number of people who were willing to create Chita Milk with us as something that was

real, we saw the criticism of Chita Milk start to decrease and the number of people supporting us increase. Before we knew it, the Chita Milk character was walking on her own and had even developed a "personality." After Chita Milk became famous on the Internet, she became better known in the Chita area also, but in most cases it took a long time for people to understand what we were doing. We really needed people to open their minds. However, there were young people who wanted to be involved in the Chita Milk project who gathered from all over Aichi Prefecture and we were truly grateful for the help they gave us in managing the whole thing. Because the Chita Milk project is being done on non-profit basis, the management side of things can be difficult. Everyone worked for us without pay. We appointed the young voice actor, Otaka Moemi who is from Aichi Prefecture to do the voice of Chita Milk and the project served as an opportunity for young people to develop their skills. As a result of using Chita Milk, we had at a maximum 350 times more people than before accessing the website and four times the number of users who were having job search consultations. We've been surprised by the fact that there are even people coming all the way from Kyushu or Kanto to have a job search consultation.

Regarding the production of the Chita Milk character, why did you choose the illustrator Koyori Sorahana to do the character design?

I guessed that when creating this kind of character, if you push the moe aspect too hard in terms of design, you end up with people who have an aversion to moe loathing it. If that happens, the character is merely seen as something odd and quirky for a short period of time and that eventually becomes counter-productive in terms of the public information aspect. Koyori Sorahana's drawings are fresh and warm and the characters she draws are very popular. That's why I thought she would be able to create a character that would be loved by both males and females of all



制服も新たに出発進行!

三陸鉄道25周年

三陸鉄道開業25周年記念ポスター 久慈ありす
久慈市の商店街でも貼られている。地元の方にも好評
イラスト みぶなつき

Sanriku Railway Company's 25th Anniversary
Commemorative Poster Alice Kuji
Poster also displayed throughout Kuji City shopping area
Illustration Mibu Natsuki

Ugomachi, located in south Akita Prefecture (approximately 600 km north of Tokyo), has become quite famous throughout Japan for its unique method of breathing life back into its own economy. Ugomachi is receiving an economic boost through projects based on illustrations of “bishojo,” the cute female heroines in the world of anime. Projects include the “Beacon Bishojo Contest,” “Stick Poster in Ugomachi,” and JA Ugo’s Akita Komachi rice packages.

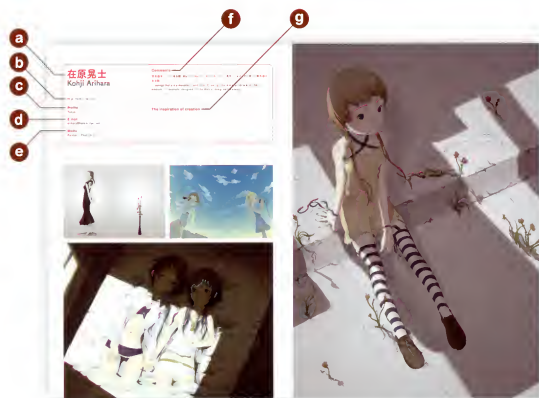
Government-sponsored projects to boost rural economies are not uncommon. In Ugomachi, however, the effort is being fueled by Takanori Yamauchi, a young local man inspired by three personal policies: pursue your interests, uncover buried resources, and fuse new and old cultures. We asked Yamauchi to tell us how he maintained his principles while planning this project. We also wondered if he had any apprehensions regarding the bishojo illustration boom that he seems to have so easily inspired. Finally, we asked him to share with us what he sees on the horizon.

“I set out to use bishojo illustrations in events and in product developments in my own hometown, Ugomachi. I am often asked, ‘Why bishojo in Ugomachi?’ My response is simple— ‘because that’ s what I like!’ I have loved illustrations of almost every genre since I was a child. I suppose you could say my personal taste hugely influenced the popularization of bishojo illustrations in Ugomachi. During my college days, I wandered around the country and became interested in efforts boosting local economies. I learned the importance of “uncovering buried resources” and “fusing new and old cultures” within local communities, and I launched a series of projects to test my theory. The thing is, people often assume you can sell just about anything if you slap a cute bishojo illustration on it. This is a major misunderstanding. In fact, you see bishojo on products all over Japan that have ended up looking more like souvenirs from Akihabara than any local specialty item. This is simply importing the “Akihabara culture.” What I am trying to communicate is not the idea of using bishojo per se, but combining it with the

Case
03

Ugomachi, Akita Prefecture Fusing the old and the new Takanori Yamauchi’s New Endeavor: Bishojo Illustration Project

本書の使い方 How to book



a 作家名

Artist's name

b Webアドレス

Web address

c プロフィール 生年・性別・所在地

Profile Year of birth/sex/Address

d メールアドレス

email

e 使用ソフトウェアまたは画材

Software or art materials used:

f コメント

得意とする仕事の分野、得意とする作品世界、
今後挑戦したい分野など

Comments:

The kind of work he or she specialises in or the kind
of world in which his or her work exists, the kind of
work he or she would like to do in the future

g 創作に影響を受けたもの

The inspiration of creation

※掲載者の希望により上記テータの
一部を記載していない場合があります。

Please note that some credit data has been
omitted at the request of the submitter

おにねこ onineko

<http://oni26.tudura.com/>

Profile

1988 / Female / Fukuoka

E-mail

Media

SAI / Photoshop Elements

Comments

幻想的なものからダークな絵も描くのが大好きです。今後はもっとしっかりとした世界観のあるイラストを描いていけたらと思っています

I love drawing everything from fantasy to "dark" pictures. My aim for the future is for my illustrations to have a more definite worldview.

The inspiration of creation





紺野賢護 konno kengo

<http://unitya.nobody.jp/>

Profile

Chiba

E-mail

uni-guru@sc.dcn.s.n.e.jp

Media

SAI / Photoshop

Comments

水、空や桜などの自然をモチーフにしたものが大好きでよく描いています。廃墟も大好物なので今後は建造物等、もっと背景に力を入れていきたいです

I love things with a nature motif such as water, the sky or cherry trees and draw a lot of them. I also really love ruins and so I would like to concentrate more on background things such as buildings.

The inspiration of creation

とにかく自然は完璧な芸術 特に雲がかかる黄昏

Nature is the perfect kind of art, particularly at dusk when the clouds gather.



「落ちておくる 世界の国 華貴」カバードラスト 風流堂あかつ





鯖夢 sabamu

<http://nishimuku.buzama.com/>

Profile

Male / Chiba

E-mail

sabamu@hotmail.com

Media

Mechanical pencil / COMICART CG illust / Photoshop

Comments

描くのは漫画と絵。楽器が好き。中世ヨーロッパが好き。教会建築が好き。木造建築が好き。古事記が好き。ファンタジーが好き。竜が好き。騎士道が好き。甲冑が好き。

I draw manga and do paintings. I like musical instruments. I like medieval Europe. I like church architecture. I like wooden buildings. I like the Kojiki. I like fantasy. I like dragons. I like chivalry. I like armor.

The inspiration of creation

本：ILLUSTRIERTE ENZYKLOPAEDIE DER MUSIK INSTRUMENTEJ

旅行：フランス、ドイツ、オーストリア、イタリア、トルコ、ベルー

Book: Illustrierte Enzyklopadie Der Musik Instrumente. Travel: France, Germany, Austria, Italy, Turkey, Peru.





sayori

<http://sayori.sabori.com>

Profile

1985 / Female / Tokyo

E-mail

nekoworks@gmail.com

Media

SAI / Photoshop

Comments

美少女とお菓子や小物を描くのが大好きです。美少女系のゲームやラノベなどで活動しています
I love drawing beautiful girls, confectionary and accessories. I work on quite a few "beautiful girl" games and light novels.

The inspiration of creation

お菓ばかりです。可愛いお菓子やアクセサリーの写真がいっぱい集まっています

Only photographs. I have collected lots of photographs of cute confectionary and accessories.





武川 慎

Sin Takekawa

<http://www.geocities.jp/takekawasin/>

Profile

1978 / Male / Tokyo

E-mail

takekawasin@yahoo.co.jp

Media

SAI / Photoshop

Comments

ジャケットで落ち着いた作風を得意としています。今後は服や小物、メカやクリーチャーのデザインに磨きをかけていけたらと考えております

I'm good at styles that are chic and understated. In the future I'd like to refine my design of clothing, accessories, mechanisms and creatures.

The inspiration of creation

Tori Amosさんの音楽やPV.

Tori Amos's music and PV.





トイハチ toi8

<http://ikebukuro.co.jp/toi8>

Profile

1976 / Male / Tokyo

E-mail

toi8@pop11.odn.ne.jp

Media

Painter / Photoshop / Pencil / Plain paper

Comments

主に小説の挿画をやっています 色々と修行中です

I mainly do illustrations for novels. I am currently training myself in various ways.

The inspiration of creation

アニメーションの「人狼」を見返したら、当時、劇場公開中に見たときは全く違うところを好きになっていた自分がいました 手書きの絵は良いですね

When I think back to the animated series Jin-Roh: The Wolf Brigade, I came to like completely different aspects than I did when I saw it during its cinema screening. The hand-drawn pictures are good.



「小説」新人賞受賞イラスト



小説家「小説」イラスト：メディアファンクター



ビジュアルファンタジー「小説」イラスト：メディアファンクター



東京空想小説「小説」挿絵：メディアファンクター



「小説」少女と狼の森「小説」挿絵：メディアファンクター



西村咏里 ERI NISHIMURA

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Profile
Female / Tokyo

E-mail
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Media
Photoshop / SAI

Comments

雰囲気のある人物イラスト、セクシー・キュートな女性イラスト・キャラクター制作を得意としています。現在はゲームの仕事が主ですが、今後小説の挿絵にも挑戦したいと思っています。

I'm good at illustrations of "atmospheric" people and of cute, sexy women and at character production. At the moment, I'm mainly doing gaming work, but I'd like to have a go at illustrations for novels.

The inspiration of creation

田舎(長野)への旅行、アイドルコンサート、洋画のドラマ、映画「サマーウォーズ」良かったです。

Travelling to the countryside (Nagano), idol concerts, foreign dramas and movies (Summer Wars was good).



ブチムスアムイン[Sega] 鬼神の脱走 ©プロコッラ



メダニ・ロビー・ボド・フォースセンタム ©プロコッラ



フカヒレ

fukahire

<http://ruinon.blog.shinobi.jp/>

Profile

1987 / Female / Kanagawa

E-mail

fukahire@dc4.so-net.ne.jp

Media

SAI / Photoshop

Comments

幻想的な雰囲気を持った少女が好きです どこか物語性のあるイラストを目指しています

I like young girls that have a fantasy quality. My aim is to draw illustrations that have the characteristics of a story.

The inspiration of creation

七尾旅人の音楽

Music by Tabito Nanao.





redjuice

<http://redjuicegraphics.com>

Profile

1976 / Male / Kanagawa

E-mail

mail@redjuicegraphics.com

Media

SAI / Photoshop / XSI

Comments

CDジャケットやピンナップ等、フルカラーイラストを多く手がけています 機械的なモノと有機的なモノの融合で見る人に驚きを与える絵を描いていきたいです

I do lots of full color illustrations for CD jackets and pinups etc. By combining mechanical things with organic things, I'd like my drawings to surprise people.

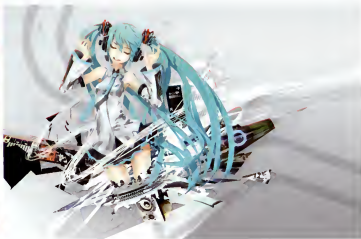
The inspiration of creation

制作ユニットとして参加している「supercell」のメンバーにはいつも刺激をもらっています 音楽とイラストのコラボレーションはとても楽しいです

I continually get stimulation from the members of supercell. I am a member of a creative unit. I really enjoy music and illustration collaborations.



STUPID MISSILES: コレックス・ドロイデング/掲載
オリジナル作品/徳文堂新光社/2009



RE MIKUS/livetone feat 新堂ミク/CDジャケットイラスト
ビクターエンターテインメント/株式会社フューチャーノビア 巻: 2009

